I Few of the Difficulties Under Which an Adapter Labors Pointed Out.

ATTRACTIONS FOR THIS WEEK.

with White Slave" at the Academy of Musle-"Trilby" Will Hold the Beards Two Nights-The Lost Paradise" at the Theatre.

You literary tasks seem easter of acat of a good novel. The playhas ready to his hand a story, of the requisite scenery, and ecpassages of appropriate converseets of paper and a pair of scinpen and a little plodding pa-The pecuniary reward is abunamarently the fact is temptingly and every year we see many accumb to the temptation.

ever a novel hits the popfancy and is seen for a season ly's hands, be it "Trilby," "Mr. r the Dead," or "Robert Elsmere," pler steps forward and sets the at my to the stage, counting on the re-



quently it is an instant failure, like event perversion of Robert Elsmere; sonally it is forced into a feeting arity by managerial wiles like the versions of "She" and "Mr. Barnes, ew York," and only now and again is ally welcomed by the public like the aritations of "Trilby" and "Little Faintleroy," So it is that, if we back along the lists of pays which ord Fauntleroy." So it is that, if we ak back along the lists of plays which are had prolonged popularity we shall not the titles of very few dramatizations, not we shall discover that those which hance to linger in our memory are realled chiefly because of a fortuitous association with the fame of a favorite core; thus the semi-operatic version of Guy Mannering' brings before us Chartte Cushman's weird embodiment of few Merrices, just as the artiess adapterriles, just as the artiess adap-of the "Gilded Age" evokes the humor of John T. Raymond as mel Selers. And if we were to make a list of novels which have been ted to the stage in the past thirty s or so, we should discover a rarely on record of overwhelming disaster.

reason of this is not far to seek,
to be found in the fundamental
the between the art of the drama
a art of prose fiction—a difference
the adapter has generally ignored,
in ignorant of. Parhaps it is not
to suggest that the methods of the of the novelist are as un ethods of the sculptor an painter. The difference between and the novel is at bottom the e between a precise and rigid of a form of almost unlimited

drama has laws an unbending as of the sounct, while the novel may a limit to the full license of an it is hardly too much to say that the povelet has complete free to of subject and in method i. He may be concise, or he lix. He may lay the scene in a desert, or find his effect analysis of a single human of solitude; or he may create of characters, which shall tricate evolutions and move in ranks through the crowded a heavy city. He may riot in phenomena of nature, forcing to, the gale at sea, the plunge the gale at so, the purple sunset after a storm, to create his catastypify some mood of his hero, a persistent pessimist, beall is for the worst in the sible worlds, and painting n in harsh black-and-white, moderate use of the white, a philosopher, using a thin as a transparent mask for his system of life. He vel as a platform or a end; he may do with it and if he be a man to whom something to say, he gains a

press with the license of a mitations of the dramatist the limitations of the dramatist ever more distinct than they are As the playwright appeals to y-noer, he is confined to those in which the broad public can used, and to the treatment which



or expand it to a stout tome of a thou-sand pages, the writer for the stage has no such choice; his work must be bulky enough to last from half-past 8 to halfenough to last from half-past 8 to half-past 10 at the shortest, or at the longest from 8 to 11. In the present condition of the theatre in the United States and in Great Britain there is little or no demand for the comedicita or for the two-act comedy. A play must be long enough and strong enough to furnish forth a whole evening's entertainment. The dramatist may divide his piece into three, or four, or five acts, as he may prefer, but ex-cept for some good and sufficient reason there must be but a single scene to each act. The characters must be so many in number that no one shall seem unduly obtrusive; they must be sharply conobtrusive; they must be sharply con-trasted; most of them must be sympa-thetic to the spectators, for the audience iterary tasks seem easier of acment than the making of a good
a good novel. The playlas ready to his hand a story,
noe of situations, a group of
the requisite scenery, and ocof the requisite scenery, and oc-

Perhaps the chief disadvanage under which the dramatist labors is that it is almost impossible for him to show adequately the progressive and well-nigh imperceptible disintegration of character under the attrition of recurring circumstance. Time and space are both beyond the control of the maker of plays, while the story-teller may take his hero by slow stages to the world's end. The drama has but five acts at most, and the theatre is but a few yards wide. Description is scarcely permissible in a play, and it may be the most beautiful and valuable part of a novel. Comment by the author is absolutely impossible on the stage, and is absolutely impossible on the stage, and there are many who love certain novels— Thackeray's, for example—chiefly because Thackeray's, for example—chiefly because they feel therein the personal presence of the author. It is at once the merit and the difficulty of the dramatic art that the characters must reveal themselves; they must be illuminated from within, not from without; they must speak for themselves in unmistakable terms, and the author cannot dissect them for us or lay have their innermost thoughts with his pen as with a scalpel. The drama must needs be synthetic, while now the novel, more often than not, is analytic. The vocabulary of the playwright must be clear, succinct, precise, and picturesque, while that of the noveliat may be archaic, fantastic, subtle, or allusive. Simplicity and directness are the ear-marks of a good play; but we all know good novels which are complex, involute, tortuous. A French critic has declared that the laws of the drama are logic and movement, by which he means that in a good play the subject clearly exposed at first moves forward by regular steps, artfully prepared, straight to its inevitable end.

After all, art is but a question of selecthey feel therein the personal presence

After all, art is but a question of selec-tion; no man can put the whole of life either on the stage or into a book. He must choose the facts which seem to him sallent and which will best serve his pur-pose. He must reject unhesitatingly all the others, as valuable in themselves it may be, but foreign to the work in hand. may be, but foreign to the work in hard. The principles differ which govern this selection by the dramatist and by the novelist. Details which are insignificant in a story may be of the greatest value in a play, and effects of prime importance in the tale may be contrary to the practice the playwright, or even physically impossible on the stage.

An elaborate scenic production of Barttey Campbell's idyllic southern play, "The White Slave," will be the attraction at the Academy to-morrow and Tuesday. The author wrote many excellent dramas, replete with human interest, and breath-inga pure and healthy sentiment, but none of them exceeds "The White Slave" of in running the whole gamut of human



emotions, catching chords of sweetness with an artist's loving hand and changing at times from tenderness to fitful bursts of passion. If it be argued that the piece depends to a large extent upon externals—an appeal to the eye and ear, rather than the intellect—the answer is that in this the dramatist shows his knowledge of human nature. Real life is not a poem, a stream gliding along between banks of flowers and overached alternately by the sunlight and stars. It has its noise and turmoil, its hours of farce and tragedy; its hates, as well as its loves, and he who groups these charges together deftly and from the rude material lying around produces a rich mosaic, harmonious in color and tone, and instinct with beauty, is as much an artist as a Canova or a Messonnier. The story of the drama is a simple one. A girl grows up in a southern home under the belief that she is an octaroon, and falls a slave into the hands of the man who would betray her. She escapes falls a slave into the hands of the man who would betray her. She escapes from him with her lover, and, after passing through many perils, happiness comes at last, crowned with the knowledge that she is a free-born white woman. From this slender material the author has woven an interesting plot. In treatment, in tints and coloring, the story is distinctively southern, but it rises above other dramas built on a similar groundwork, in that it is free from everything sectional.

ching sectional.

"Trilby" a play in four acts, dramatized from George Du Maurier's novel by Paul M. Potter, will be presented at the Academy next Wednesday and Thursday. The play has achieved a grand success, and wherever presented has become as popular as the book. Regarding the central character, there will be a difference of opinion—that is, as to he relation to Du Maurier's "Trilby"; as to herself, all will agree that the stage "Trilby" is thoroughly charming.

For the sake of dramatic effect Mr. Potter has changed Trilby's character to the extent of making her weaker in her love for Little Biliee than was the original. She does not make a willing sacrifice for her lover's sake—she is taken away from him by the hypnotic art of 'Svengali. This may not be so noble, but it is certainly more in accord with human nature. In other respects, the stage character does not differ materially from that of the book, though, of course, it is not possible to present all the varying shades of Trilby's charming nature, so graphically described by Du Maurier. by's charming nature, so graphically described by Du Maurier.

There are four acts in Mr. Potter's play. The act opens in the studio of the three musketeers of the brush in the three musketeers of the brush in the Latin quarter. Trilby Svengali, and Gecko are introduced, as well as Taffy, the Laird; Little Bullee, and Mme. Vinard. Here the first intimation of the hypnot c powers of Svengali are shown. And the act closes with the deciaration of love between Little Billee and Trilby. Many incidents are crowded into this act; the rare music of Svengali and tecko; the love of the three painters; the awakening of Trilby to her position as a modelall congruously and connectelly developed. The second act whows the wed-

ding banquet; the arrival of Billee's mother, and her appeal to Tribby not to marry her son. Then comes the dance, a proposed elopement, and right here is the first marked change from the stery. Tribby consents to run away to Belgium, but is left aloge for a while, during which time Svengali enters, throws her in a hypnotic trance, and while trus influenced, she writes to Taffy, and is led away by Svengali and Gerko. The third act, which is by far the strongest from a dramatic standpoint, again distorts the story, necessary by the adaptation to the stage. The death of Svengali and the musical flasso of Trilby are made to take place in Paris instead of London. Trilby sings the first song, "Au Claire de Lune," the voice being heard in the distance. Then follows the encounter between Svengali and Taffy, and the death of Svengali. The last act is the death scene, in which the hypnolic effect of the photograph is utilized. photograph is utilized.

A substantial play, presented by a competent company, headed by that sterling actor, William Morris, is sure to appeal strongly to the playgoing public. "The Lost Paradise." which comes to the Theatre next Thursday and Friday, still sustains the reputation it first gained, when it made such a pronounced success at its first performance in this country, in New York city. It comes to Richmond as a well-recognized old triend, and those who have witnessed it before will be glad to renew the acquaintance. An interesting phase of the conflict between capital and labor is skilfully set forth, and the working out of the motive of the play is cunningly contrived, to point a moral without offending either the workman or the capitalist.

It was in this play, as "Reuben Warner," that William Morris achieved one of his greatest successes. His manly portrayal of the superintendent of the mills, who, while working conscientiously for the interests of his principals, feels compelled in honor to sympathize with the workmen whose grievances are so vividly nictured in the second act. A fitting

compelled in honor to sympathize with the workmen whose grievances are so vividly pictured in the second act. A fitting climax and a genuine triumph of scenic and dramatic art is shown when the doors of the office are thrown open, disclosing to view the penderous machinery in perfect detail, and, at the order of the superintendent, the men close down, the wheels cease to revolve, and, notthe wheels cease to revolve, and, not-withstanding the sacrifice he makes of his own personal benefit, he joins them in the hour of trouble, when a clear, cool head is required to guide them. A pretty, cetting love-theme is carried through-

What Was a Yeoman?

(Notes and Queries.)

The following quotation from Bishop Latimer's "First Sermon Freached Before King Edward, the Sixth," March 8, 1549, its a good fillustration of the meaning of this word, and shows the primitive manners and customs of those times:

"My father was a yeoman and had no lands of his own, only he had a farm of three or four pound by year at the uttermost, and hereupon he tilled so much as kept half a dozen men. He had walk for a hundred sheep; and my mother milked thirty kine. He was able, and did find the King a harness, with himself and his horse, while he came to the place that he should receive the King's wages. I can remember that I buckled his barness when he went unto Blackheath field. He should receive the King's wages. I can remember that I buckled his barness when he went unto Blackheath field. He should receive the King's wages. I can be obtained at the Bon-Marche for less than anywhere cise. School Pads at 1, 2, and 5c. Compesition-Books, 3, 5, 8, and 10c. Sponges, Ic. aplece. Sates, 5, 8, and 10c. Sponges, Ic. aplece. School Hadder, 5, 10, 121-2, and 20c. a dozen. Sates of the very less than anywhere cise. School Hadder, 5, 20, 21, 23, and 25c. aplece. Bays' School Handkerchiefs, 2c. Boys' Shirt-Waists, made of fine cheviot, 22c. aplece. Boys' Shirt-Waists, made of fine cheviot, 22c. aplece. Boys' Shirt-Waists, worth \$2.50, at \$1.25 a pair, Men's Heavy Working Pants, well made, 80c. a pair, Men's Land For the very best makes at \$1.25 a pair, Men's Heavy Undershirts, 25, 29, and 40c. Sen's Pall Regular-Made. Seamless Socks 5c. Ladles' Fast-Black Hose, good ones, 5c. 20, and 50c. Appleading the particular

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MEETINGS.

THE MUTUAL GUARANTEE BUILD-AND LOAN ASSOCIATION,
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RICHMOND, VA., September 14, 185.
A general meeting of the stockholders
of this association will be held at its
office, 1013 east Main street, Richmond,
Va., on OCTOBER 17, 1856, at 5 o'clock
P. M.
By order of the Board of Disserver.

By order of the Board of Directors, C. W. TANNER, President. William A. Price, Secretary and Treasurer, se 15-Su&Thtd

CALLED COMMUNICATION OF RICHMOND LODGE, NO.
10, A. F. AND A. M., for work in the
third degree, will be held at Masonic
Temple on MONDAY EVENING at 7:30
o'clock, September 16, 1895. Members of
sister lodges and visiting brethren are
fraternally invited to be present.
By order of the Worshipful Master.
R. B. SNEAD,
se 15-1t

M ASONIO NOTICE.—SCOTTISH RITE.—The resular meeting of LIBERTAS LODGE, OF PERFECTION, No. 5, will be held at St. Albans
Hall MONDAY EVENING, September 16,
1895, at 8 o'clock. Members of the Rite in
good standing are fraternally invited to
attend. attend.

By order of the Venerable Master,
Samuel R. Crowder.

CHARLES A. NESBITT.

Self-lt Secretary.

NOTICE OF ANNUAL MEETING.

The annual meeting of the CRESA-PEAKE AND OHIO LAND AND IMPROVEMENT COMPANY will be held at the office of Decatur Axtell, Pace building, Richmond, Va., at 12 M., WEDNESDAY, September 25, 1895.

C. E. WELLFORD, se 11-tse25 Secretary.

AMUSEMENTS.

AMUSEMENTS.

HAVING RENTED THE WELLKNOWN BILLIARD HALL OF LOUIS
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and would like to have all of my friends
and the lovers of the game call to see
me. I will guarantee them good attention.
se 15-11*

EDWARD BRIAN.

EXCURSIONS, PIC-NICS, &c. LAST EXCURSION OF THE SEASON TO WASHINGTON OVER R. F. and P. MONDAY MORNING. September 23d. Train leaves Broad and Hancock streets at 8:45 A. M.; returning, leaves Washington on the 24th at 6 o'clock P. M. sharp, Round-trip, E.50. C. V. CLASH and J. M. THOMPSON, Managers, se 1,8,15,8,22

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To settle up the estate of the late J. J. Slade, deceased, I offer for sale TWO SAW-MILLS, with 25- and 40-Horse-Power Bollers, fully equipped and in good running condition. Also, a number of fine YOUNG MULES, LOG-WAGONS, BOGIES, etc. These mills are located at and near Carson, on the Petersburg and Weldon radiroad. Persons desiring to purchase will correspond

sons desiring to purchase will correspond with me at Reams's Station, Va. JOHN P. TUCKER, ee 15-41t&wit DO YOU SPECULATE?

"GUIDE TO SUCCESSFUL SPECULA-TION" mailed free. Wheat, provision, cotton, and stock speculation on limited margins thoroughly explained. Corre-spondence solicited. WARREN, FORD & CO., se 15-11* Liberty Building, New York. 100 INVESTED UPON OUR ADVICE LAST MARCH amounted to several thousand dollars last week; very little risk. This can be done now. This fall will be better than ever for large profits. Send for our books and proofs of this, showing how to do it tree. Bank references. If

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petitors. Our motto is small profits and quick sales.

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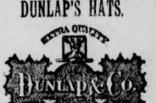
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PROPOSALS.

OFFICE OF THE LIGHT-HOUSE ENGINEER, Fifth District, Baitimore, Md., August 25, 1825.—Scaled proposals will be received at this office until 3 o'clock P. M. of Monday, the 36th day of September, 1836, for furnishing materials and labor of all kinds necessary for the completion and delivery of the metal-work for the Codar Point light-station, Maryland. Plans, specifications, forms of proposal, and other information may be obtained on application to this office. The right is reserved to reject any or all bids, and to walve any defects. ERIC BERGLAND, Captain of Engineers, U. S. Army, Light-House Engineer, Fifth District.

House Engineer, Fifth District.

TO CONTRACTORS AND BUILDERS: Office of the Light-House Engineer,
Fifth District, Ealtimore, Md., August
35, 1836.—Sealed proposals will be received
at this office until 12 o'clock noon of
Monday, the 36th day of September, 1856.
for furnishing the materials (except
metal-work, as specified) and labor of
all kinds necessary for the construction,
erection, and delivery of the Cedar Point
light station, Maryland. Plans, specifications, forms of proposal, and other information may be obtained on application
to this office. The right is reserved to
reject any or all bids, and to waive any
defects. ERIC BERGLAND, Captain of
Engineers, United States Army, LightHouse Engineer.

Commonwealth of Virginia,
Office Superintendent Public Printing,
Richmond, Va., Sept. 7, 1856.

SEALED PROPOSALS WILL BE RECEIVED at this office until 12 M. of
WEDNESDAY, September 18, 1856, for
furnishing the following papers for the
use of the Commonwealth;
10 reams, 18x25, 36-pound No. 2 Ledger
Stock.

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100 reams, 16x22, 27-pound No. 2 Ledger
Stock.

112 reams, 25x36, 50-pound E. S. Flat
Writing.

100 reams, 17x28, 32-pound Flat.

100 reams, 17x28, 32-pound Flat.

100 reams, 17x28, 32-pound Flat.

100 reams, 17x28, 32-pound Medium, P.

10000 XXX. No. 10-pound Medium, P.

10000 XXX. No. 10-pound Demy, P.

10000 XXX. No. 10-pound Medium, P.

100